

RADIO TV REPORTS, INC.

4701 WILLARD AVENUE, CHEVY CHASE, MARYLAND 20815 (301) 656-4068

FOR PUBLIC AFFAIRS STAFF

PROGRAM Morning Edition STATION WAMU-FM
NPR Network

DATE August 28, 1984 8:10 AM CITY Washington, DC

SUBJECT "The Man With One Red Shoe," Second Report

SCOTT SIMON: This week, the nation's capital is once again fulfilling its sometime reputation as "Hollywood on the Potomac."

The cast and crew of the movie, "The Man With One Red Shoe," is shooting here.

Over 200 feature films have historically used Washington, D.C. as a location. "2010 -- The Odyssey Continues" finished work here this year. "The Man With One Red Shoe" will be the city's fourth film for 1984.

Last Thursday morning, the steps of the National Gallery facing the Mall served as the set. Second Assistant Director Alan Curtis instructed the hundred or so people surrounding them.

ALAN CURTIS: All right, stand by guys. We're rolling.

SIMON: Ready to run the many Gallery steps, Tom Hanks of "Splash" and "Bachelor Party." In this movie, he plays an innocent bystander who becomes involved with an attractive CIA agent, actress Lori Singer, the star of "Footloose." They'll be pursued by actor Dabney Coleman. He's better known as tv's "Buf-falo Bill."

CURTIS: Background action.

SIMON: On this cue, about 40 extras begin to move -- extras, many from Washington, D.C. who are nevertheless costumed

OFFICES IN: WASHINGTON D.C. • NEW YORK • LOS ANGELES • CHICAGO • DETROIT • AND OTHER PRINCIPAL CITIES

Material supplied by Radio TV Reports, Inc. may be used for file and reference purposes only. It may not be reproduced, sold or publicly demonstrated or exhibited.

Approved For Release 2008/09/22 : CIA-RDP88-01070R000201350012-6

to look just like Washingtonians who would enter and leave the National Gallery.

Suddenly, the chase up the steps begins and, just like real Washingtonians, the extras don't seem to notice.

CURTIS: That's a cut. Back to number one, please.

SIMON: Then, it starts all over again.

Last Thursday was an overcast day here in Washington, a gray day following many bright ones. Director of Photography, Richard Klein, told NPR's Jay Curness the morning shots must match up with those of the previous day's. Through camera filters and laboratory work, Thursday's weather will be corrected.

RICHARD KLEIN: So, when you see the finished product, it'll all look as if it were shot on the same day.

JAY CURNES: Do you like this kind of light?

KLEIN: Oh, I like it very much. It's a soft light. I like all kinds of light, basically. It depends on the subject.

CURNES: Do you know how many times your actors ran up and down the stairs today, do you?

KLEIN: I would guess -- from eight o'clock until ten o'clock, I would say 25 times.

SIMON: On the street behind the National Gallery, there's a convoy of trucks and trailers, some of them emblazoned with the chiseled 20th Century Fox Film Corporation logo, trucks with cameras and lighting equipment trailers with dressing rooms and costumes, a trailer for corporate executives, and the Director.

While the actors bounded up steps, a few people lounged on the marbled shelf out of camera range.

LORI SHEEHAN: My name is Lori Sheehan, and I'm standing in for Lori Singer.

SIMON: What does that mean?

SHEEHAN: That means that while she's not directly on the set, then I am on the set so they can check lighting, camera angles and focus.

SIMON: Is this a good thing to do?

SHEEHAN: Oh, in terms of furthering my career? I'm an actress, and, no. It -- it's not a negative thing. It -- it's a positive thing because I'm working and it's a three-week job, and that's a rare thing for me to be doing as an actress. But it's not furthering my career in any way except that I'm making good contacts and working with a very fine company.

SIMON: And lying next to Lori Sheehan, another stand-in, Wayne Anderson.

WAYNE ANDERSON: I was telling somebody today we shouldn't be called stand-ins. We should be called stand-arounds. Many of us stand around, you know, for the lead actors here. We do a lot of waiting. I mean, normally, it's sort of like you sit for an hour and then you do a one-minute scene, or a 30-second scene.

CURTIS: All right, guys, lock it off. Stand by for picture.

SIMSON: Actor Tom Hanks.

TOM HANKS: It looks from all appearances that we do nothing but stand around and wait, but usually there's plenty to talk about before the setting up, especially if I'm involved in the shot. There's a lot to talk about. So, in the course of 55 days of making a film, if you put together the waiting aspect of it it would probably be about 30 days of waiting.

SIMON: Due to the success of "Splash," the movie in which Hanks falls in love with mermaid Daryl Hannah, Tom Hanks did have something to do while he waited around -- now and then a parent with a child circumvented the police barricades and approached Hanks for an autograph. At one point, he needed something to lean on, so he asked a teenage fan for his billfold. Hanks then signed his name on a piece of paper, then deftly pocketed the wallet.

TEENAGE BOY: Hey, that's my wallet.

HANKS: Oh, I'm sorry.

SIMON: In a few moments, Hanks gave them what they wanted, a laugh on demand.

Tom Hanks made his professional acting debut in a Great Lakes Shakespeare Festival production, "The Taming of the Shrew." He did more Shakespeare. He made a low-budget film in New York and eventually returned to California where he'd been born to star in the tv series, "Bosom Buddies."

Hanks appeared very calm on this set. Between takes, he joked with other actors who waited calmly for instructions. After these three weeks in Washington, the major shooting will begin in Hollywood.

Does Tom Hanks know his script?

HANKS: Oh, no, no, not at all. No. If I knew all my lines, by the time we got around to shooting they would be just stale beyond comparison. So actually, I haven't -- I don't really look at the script as a whole once we start shooting.

SIMON: Do you have lines today?

HANKS: No, I don't think I do. Today, I just run a lot -- upstairs, downstairs, around elevators.

SIMON: When you were running up those stairs, did you think "I have to run in this character?"

HANKS: Yes. Oh, yes, certainly, and in the character and in the situation, otherwise it's your home movie.

SIMON: What do you think when you see yourself on screen?

HANKS: I'm not very objective about my work. In fact, I'm very critical. When I see the finished film, it's really only good the first time. After that, I would like to see it changed. That's what's most frustrating about seeing your own work, in that it never changes.

I thought I looked like a young William Holden, and I don't. It shook me up the first time.

SIMON: Do you realize that audiences and critics like seeing you on screen?

HANKS: Oh, I can't -- I can't believe that they really do. [Laughs]. No, I just -- no, I think that I'm in the kind of "Oh, and he was good, too," kind of category. The movie was great. "Oh, and he was good, too," you know. It's sort of like that. I think that -- that that's my main advantage -- "Oh, he didn't stink up. He didn't stink the place to high heaven." I don't have any real concept of what anybody else is going to think about me up on -- up on the screen.

SIMON: Actor Tom Hanks.

"The Man With One Red Shoe" finishes its shooting here in

Washington this week. The film will be released some time next year.

CURTIS: That's a cut.